

Spring 2021

Inside the Designer: A Costume Designer's Process

Kennedy Reid Roberts

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Theatre and Performance Studies Commons](#)

Recommended Citation

Roberts, K. R.(2021). *Inside the Designer: A Costume Designer's Process*. (Master's thesis). Retrieved from <https://scholarcommons.sc.edu/etd/6212>

This Open Access Thesis is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.

Inside the Designer: A Costume Designer's Process

By

Kennedy Reid Roberts

Bachelor of Arts
Anderson University, 2018

Submitted in Partial Fulfillment of the Requirements

For the Degree of Master of Fine Arts in

Theatre

College of Arts and Sciences

University of South Carolina

2021

Accepted by:

Kristin L. Hall, Director of Thesis

Dustin Whitehead, Reader

James Hunter Jr, Reader

Tracey L. Weldon, Interim Vice Provost and Dean of the Graduate School

© Copyright by Kennedy Reid Roberts, 2021
All Rights Reserved

Dedication

To the strongest man I know, my Father.

Acknowledgments

Behind every remarkable woman, there are more women behind her pushing and holding her up along the way. I've been thankful enough to have a whole tribe of amazing women backing me up for the past three years. First, I'd like to thank my mentor, Kristy Hall. Kristy, thank you for always pushing me to be the best designer I can be, encouraging me to dig deeper and to listen to my inner voice. I would not be where I am today if it wasn't for you. The grace, patience, and kindness you've extended to me these past three years will forever be in my heart. Molly, thank you for being my side kick these past three years. You're the sister everyone wants and friend everyone deserves. I don't know a better person. Katie White, I would not be where I am today if it wasn't for your friendship, thank you for always keeping me on track. Jessica and Cheri, thank you for your endless support and love and for always guiding me back to my roots when I become unrooted. To my sister Katie, I promise this won't last 3 hours. And to my loving and supportive parents, thank you for everything. The sacrifices you two made for me did not go unnoticed. I love you both very much.

Abstract

Through an analysis of my Costume Design process for *The Revolutionists*, by Lauren Gunderson (2019), *Eurydice* by Sarah Ruhl (2020), *Of Mice and Men* by John Steinbeck (2020), presented at The University of South Carolina, my goal is to explain the knowledge and experience I received as a student and Costume Designer. By observing my journey as a first-year graduate student to a third-year graduate student and bridal designer, I will analyze my work and achievements. This program taught me to be the designer I am today. This included designing 3 shows and creating a business plan for my own Design business. The Costume Design and Technology, Master of Fine Arts program taught me invaluable lessons that will aid my career.

Table of Contents

Dedication	iii
Acknowledgments.....	iv
Abstract	v
List of Figures	vii
Introduction.....	1
Chapter 1: The Revolutionists	2
Chapter 2: Eurydice	12
Chapter 3: Of Mice and Men	29
Chapter 4: Kennedy Reid Bridal.....	45
Chapter 5: Conclusion.....	67
Works Cited	68

List of Figures

Figure 1.1 Marie Antionette research	5
Figure 1.2 Production photo and rendering of Marie; UofSC 2019	5
Figure 1.3 Olympe research.....	6
Figure 1.4 Olympe rendering.....	7
Figure 1.5 Production photo of Olympe; UofSC 2019	8
Figure 1.6 Charlotte research.....	9
Figure 1.7 Production photo and rendering of Charlotte; UofSC 2019	10
Figure 1.8 Marianne rendering and production photo; UofSC 2019	11
Figure 2.1 Eurydice research	14
Figure 2.2 Production photo and rendering of Eurydice; UofSC 2020.....	14
Figure 2.3 Rendering and production photo; UofSC 2020	15
Figure 2.4 Rendering and production photo of Eurydice	16
Figure 2.5 Father research.....	17
Figure 2.6 Father rendering.....	17
Figure 2.7 Production photo of Father and Eurydice.....	18
Figure 2.8 Orpheus research	18
Figure 2.9 Orpheus rendering	29
Figure 2.10 Production photo of Orpheus and Eurydice; UofSC 2020.....	19

Figure 2.11 Production photo and rendering of Orpheus; UofSC 2020	20
Figure 2.12 Stones research	21
Figure 2.13 Rendering and production photo of Little Stone; UofSC 2020	22
Figure 2.14 Rendering and production photo of Loud Stone; UofSC 2020	23
Figure 2.15 Production photo and rendering of Big Stone; UofSC 2020	24
Figure 2.16 Rendering of The Nasty Interesting Man	25
Figure 2.17 Production photo of The Nasty Interesting Man; UofSC 2020	25
Figure 2.18 Production photo and rendering of Lord of the Underworld; UofSC 2020.....	26
Figure 2.19 Production photo and rendering of Lord of the Underworld; UofSC 2020.....	27
Figure 3.1 Rendering and production photo of Lennie; UofSC 2020.....	31
Figure 3.2 Lennie research.....	32
Figure 3.3 Production photo of George; UofSC 2020	33
Figure 3.4 Rendering of George	34
Figure 3.6 Curly research.....	36
Figure 3.7 Rendering and production photo of Curly; UofSC 2020.....	36
Figure 3.8 Curly's wife research.....	38
Figure 3.9 Production photo and rendering of Curly's wife; UofSC 2020.....	38
Figure 3.10 Slim research	40
Figure 3.11 Production photo and rendering of Slim; UofSC 2020	40

Figure 3.12 Candy research	42
Figure 3.13 Production photo and rendering of Candy; UofSC 2020.....	42
Figure 3.14 Rendering and production photo of Crooks; UofSC 2020	43
Figure 3.15 Rendering and production photo of The Boss; UofSC 2020	44
Figure 4.1 Finished wedding dress and fitting photo.....	47
Figure 4.2 Executive summary	48
Figure 4.3 Expectations	59
Figure 4.4 Financial highlights	50
Figure 4.5 Problem and solution.....	51
Figure 4.6 Competition	52
Figure 4.7 Execution.....	53
Figure 4.8 Financial plan	54
Figure 4.9 Monthly expenses.....	55
Figure 4.10 Finances	56
Figure 4.11 Projected balance sheet.....	57
Figure 4.12 Projected cash flow.....	58
Figure 4.13 Appendix	59
Figure 4.14 Revenue	60
Figure 4.15 Balance sheet	61
Figure 4.16 Total liabilities.....	62
Figure 4.17 Liabilities cont.	63
Figure 4.18 Cash flow statement	64

Figure 4.19 Cash flow statement cont.....	65
Figure 4.20 Cash flow statement cont.....	66

Introduction

In college I changed my major from Acting to Costume Design as a joke with my friends. I had planned to go back the next day to change it back. But I didn't. One degree and three years later it's still the longest running joke I've experienced. But this random joke turned career move was exactly what I needed. Costume design became an escape for me. At first, I was the volunteer in undergrad who always helped with costumes because I wanted others to feel comfortable. I had been in one too many shows where costumes for a girl my size were hard to come by. No one knew how to shop for me, design for, or advocate for me. I think that's why I always had a driving force to go into the costume shop. I just wanted people to feel comfortable since I had never had that luxury before college. Once I discovered this calling, I dove head first into it. Costume Design became my escape from the hectic world around me. I could walk into a theatre and immediately be reenergized just by the atmosphere. Costume Design gave me the opportunity to dive into each character's psyche and make emotional connections to specific characters. While at the University of South Carolina, I learned how I work and design. I figured out that I loved putting myself in each character's shoes and imagining how they would dress with the given circumstances.

Chapter 1: *The Revolutionists*

My first design at The University of South Carolina was *The Revolutionists* by Lauren Gunderson. Upon reading the play, I was moved by the stories of the women included in this play, depicting the struggles that women in the 17th century endured. At first, I dreamt of a design that would have encapsulated the aesthetic of a bare boned design, showing silhouette and nothing more. This design idea sat in my mind for a while until my first conversation with director, Marybeth Gorman-Craig. At this meeting, Marybeth spoke of the struggle and the unique story that each of these women experienced in their historical pasts. The confinement that these women experienced could better be portrayed with historically accurate clothing. While my original idea was an attempt to show open communication between women, the ultimate messaging of this particular production needed to portray a visual of what women were overcoming. Therefore, the idea of transformation, the power of growing from our pasts, and learning from history became the center of my design idea. The significance of using historically accurate costumes allowed the audience to not only hear of their struggles but to see how constricted these women were in society.

The women portrayed in Gunderson's play are: Marie Antionette, Olympe De Gouges, Marianne Angelle, and Charlotte Corday. One might recognize the names of Antionette, De Gouges, and Corday as prominent female historical figures, but Marianne Angelle is different. Angelle is a fictional character meant to represent the thousands of Haitian women who played a crucial role in gaining independence from France. Inspired by the messaging of the Revolution in France, the Haitian slaves followed their example

and raised their own rebellion. Angelle represents the multitude of female Haitian slaves who engaged in this rebellion through warfare, revolt and martyrdom.

The characters portrayed in Gunderson's play were important respective periods and continue to hold historical significance. The inspiration for each character's costume came from their historical background and the context given by Gunderson. I started with the most iconic character of them all, Marie Antionette. Designing Marie was one of my favorite parts of this show. Her character lent itself to so many different costume opportunities. Not only did I get the chance to explore the depth and detail of her dress, but also design a way to visually depict her character's arc. At the beginning of the play, Marie shows her privileged and secluded views. She doesn't see eye to eye with the other characters. Instead, she is only interested in her appearance and narrow reality. Mary Beth wanted to portray Marie as a woman who may be seen as immature and wasteful but in turn is actually empathetic and well aware of her fate and flaws. Therefore, I allowed myself to focus on a grand and confectionary laden silhouette, as my way of showing both her lack of depth as well as the frivolity of her world view. I leaned into modern colors for her; for me, this allowed her dress to be decadent and delicious. In this way, her dress would stand out from the other women's dresses. It was the color and silhouette of Marie's dress that set her apart from the others. By setting her apart visually, it gave the others permission to shun her ideals and opinions. It helped guide the audience's understanding of the message Mary Beth wished to portray: this is what we need to overcome. Marie represented the old ideals and gave the others something to argue against. For Marie's dress, I chose a pink satin embroidered overskirt with gold embellishments, and her under skirt was created from a dusty pink cotton accentuated with maroon ribbons. I chose pink for Marie not only because it's an iconic color for her,

but also because pink represents her better than any color. Pink is often associated with femininity, romance, and playfulness and throughout Gunderson's play, Marie is portrayed having these traits, often speaking of her luxurious belongings and lavish lifestyle. Choosing pink for Marie was an easy decision as the color lent itself to the character's aesthetic and storyline.

Marie's arc was not stagnant, however as her opinions changed throughout the course of the play. She and Marianne had a conversation about their daughters. Marie realized that she was not so different from Marianne, and that all mothers ultimately want the same thing for their children: a better future. Following this conversation, Marie gives each of the women a ribbon from her dress. Marie symbolically removes these ribbons from her dress to signify that her time in this story is coming to an end. It is also a visual manifestation of Marie's evolving reverence for the new perspective she's experiencing and understanding. The removal of the ribbons changed the silhouette of her dress, removing a buoyancy and transitioning Marie into a more empathetic person. Marie's costume started as a traditional 18th century dress, with pick-ups in the outer skirt held together with ribbons. Each time she gives another character a ribbon, a portion of her dress falls. The falling of her dress and change in silhouette represent the idea that her time is ending, she can no longer avoid her ultimate fate and accepts it as she walks off with her new silhouette, this transformative silhouette was made of long lines that replace the former flirty silhouette, that represents maturity and acceptance.



Figure 1.1 Marie Antoinette research



Figure 1.2 Production photo and rendering of Marie; UofSC 2019

While Gunderson's play encapsulates the lives of four women, it focuses specifically on one, Olympe De Gouges. Historically, Olympe was a French Social Reformer and writer who challenged the role of conventional citizens and matters, especially women as citizens. When beginning my research, I took a deep dive into each woman and found that Olympe's story was fascinating and thrilling. Olympe became an activist for political causes and fought on issues such as divorce, maternity hospitals, rights for orphans, and unwed mothers. Before her journey to fight for these issues, Olympe was married at the ripe age of 16 and soon gave birth to a son. Once her husband died shortly after the birth of her son, she changed her name and vowed to never marry again. In 1791 Olympe issued a *Declaration of the Rights of Women and the Female Citizen*, challenging the gender bias and demanding equality between genders.



Figure 1.3 Olympe research



Figure 1.4 Olympe rendering



Figure 1.5 Production photo of Olympe; UofSC 2019

This historical activism shaped Olympe's character for Gunderson's play, allowing Olympe to take lead and head the charge for these four women. I was inspired by Gunderson's text to create a look for Olympe that showed her leadership qualities that were portrayed in Gunderson's play. I began by searching through costume stock for Olympe's costume. I knew I wanted to keep Olympe's color palette in the cool tone family. Olympe's characteristics include wisdom, intelligence, truth, and sincerity. These qualities led me to choose a blue and gray color palette for Olympe. The color blue symbolizes her knowledge, wisdom, and her fight for women. Within our stock, I was able to find most of Olympe's costume. This consisted of a blue skirt, white top, and a grey/blue shawl. I chose these specific pieces as layers to give the actor ample opportunity to incorporate her costume into her acting choices. The use of the shawl allowed for the actor to pull it close when she needed comfort, release it in the midst of frustrating scenes, and to allow the actor to remove it all together to show her in a more transformation. Towards the end of the show, Olympe removes all her clothes as she makes her way to the guillotine, revealing a white chemise. When discussing what each character should wear when making their way to the guillotine, MaryBeth and I discussed that each character should be stripped down to a chemise to show the vulnerability of a character who faces their fate of death. With the chemise and some help from the lighting designer, the audience is able to see the unencumbered figure beneath the silhouette of the chemise. I wanted to depict that these women fully unrestricted by their period clothes. The restrictions that these women would have worn during their day to day lives are now cast aside. Allison Newcombe, the lighting designer, expertly revealed the silhouetted figures through the use of backlighting, creating the desired effect.

Charlotte Corday, one of France's most prolific killers, bursts into her first scene with tenacity and rigor as she announces she is on her way to assassinate Jean-Paul Marat. When researching Charlotte, I came across a painting: *The Death of Marat* by Jacques-Louis David. In this infamous painting Charlotte Corday is shown wearing a blue striped dress with a fissure. I chose to emulate this dress because of the notoriety of the painting. To recreate this dress, I chose a striped ticking fabric that allowed for movement but had no stretch. I wanted to make sure to recreate her iconic look while also using a fabric that restricted her, just as Marat restricted the rights of Girondinists, a group that Corday sympathized with. Along with this costume Charlotte Corday also wore a chemise when she faced the guillotine, allowing the audience to see her silhouette, the form beneath the figure.



Figure 1.6 Charlotte research



Figure 1.7 Production photo and rendering of Charlotte; UofSC 2019

Rounding out the four women in Gunderson's play is Marianne Angelle. Designing this character was not an easy task, due to the weight of what Marianne is a strong, independent, tenacious woman who is bound and determined to fight for freedom for her family back in Haiti. For Marianne, I meditated on the infamous statue *Mother Goddess*. Mother Goddess is a Goddess who personifies motherhood; Marianne represents motherhood in Gunderson's story. Not only is she a natural leader but her entire purpose is to be reunited with her children and husband. This journey is not one for the faint of heart. To dress Marianne, I researched Haitian Art that depicts Haiti (Formerly known as San Domingue). For Marianne's costume, I chose to keep her in a brown color palette with a pop of blue in her headwear. Marianne has been traveling for months and the brown represents the multitude of roads she's traveled to get to where she is presently. Marianne's costume consisted of a skirt, bodice and headwrap. The skirt was pulled from the University of South Carolina's costume stock and was dyed to achieve

the perfect shade of brown. The bodice was built out of brown woven fabric. The lacing in the front, was a visual representation of the constrictions that Marianna faced along with the millions of others in Haiti fighting for their freedom.



Figure 1.8 Marianne rendering and production photo; UofSC 2019

Chapter 2: *Eurydice*

Eurydice By Sarah Ruhl was the second show I designed at The University of South Carolina. *Eurydice* is a 2003 play written by Ruhl that depicts the myth of Orpheus from Eurydice's point of view, focusing on her choice to stay with her father or return to Orpheus. Ruhl wrote this play as a means of comfort when her father passed away. The character of the Father created by Ruhl similarly reflected her own father and the relationship they had and the one she yearned for after his death. During the beginning of my design process my own father suffered two major strokes and his fate was unknown. This fear and love for my father drove my design into a new state of mind that allowed me to connect with these characters even more than before. This familial love that Ruhl and I experienced allowed us to be of one mind, finding comfort in the perfect nuclear family. The iconography of the 1950's offers a level of comfort and safety that I can connect back to my father and his fate and health in jeopardy. This play became a visual manifestation and an escape, allowing me to put myself in the shoes of Eurydice. This ultimately helped me identify so deeply with the main character that her arc became the focal point of my design.

I then had a conversation with the director, Lindsay Rae Taylor. This conversation set the groundwork for the environment. Lindsay was attracted to the aesthetic of a Maccob Circus mixed with Alice in Wonderland. Here, I went straight to work to create a design that encapsulated all these ideas. To do this, I researched the background and story of Orpheus and Eurydice, which helped me create the world they lived in. This research allowed me to dissect Orpheus and Eurydice's relationship. One that is codependent and

immature. Along with these initial conversations, we discussed my idea about incorporating the 1950's. The two visual ideas blended well together and made for a unique design foundation.

When designing the character Eurydice, I took a look at what her obstacles in the story were. Eurydice was stuck between a familial love and romantic love, much like many people experience every day. She lives in a world of love and romance with Orpheus but is painfully aware that something is missing. Eurydice's character is naive, too blind to see that she and Orpheus might not be the perfect match for each other. With these characteristics in mind, I settled on a pink color palette for her. Pink represents love of oneself and others and was the perfect choice for Eurydice because it could encapsulate the different kinds of love she experiences throughout her journey. Creating a pink color palette for Eurydice also represents her child-like nature. The audience frequently observes this with her actions. When the audience first meets Eurydice, she is at the beach with Orpheus where he proposes to her. For this first scene, I chose to create a pink striped swimsuit for her. I was able to find a vintage photograph of a woman in a bathing suit and design a look inspired by my research. The suit was a two piece with ruffles on the bottoms and a one shoulder top. This costume was playful and flirty, similar to Eurydice at the beginning of the play. Along with the bathing suit, Eurydice wore yellow flats that gave an extra pop of color.



Figure 2.1 Eurydice research



Figure 2.2 Production photo and rendering of Eurydice; UofSC 2020

I incorporated some modern touches with the 1950's aesthetic. I infused this modernity into Eurydice through designing rose gold wigs. Additionally, choosing an unnatural hair color for Eurydice allowed the audience to be swept away into a fantasy

world. It sets the audience up to expect the unexpected and guides our imaginations out of our comfort zone.

Eurydice's second costume was her wedding dress. For this dress I designed a short 1950's inspired wedding dress created out of an off-white chiffon completed with a jeweled belt that was attached to the bust of her dress. I chose a chiffon fabric that allowed for lots of movement within the skirt. To give it a 1950's silhouette, two petticoats were placed underneath, giving it a fuller and more playful look that matched the energy of Eurydice at this moment in the play.



Figure 2.3 Rendering and production photo; UofSC 2020

For Eurydice's third and final costume I designed a pink and white checkered 1960's inspired sweater dress. This dress created a change in silhouette, symbolizing the death of her naive self and becoming a woman while in the underworld. I chose to put her in a sweater dress because of the soft texture it creates.



Figure 2.4 Rendering and production photo of Eurydice; UofSC 2020

Eurydice is a soft character, sweet and innocent while searching for her deeper meaning. I wanted to connect Eurydice to her father, so I decided to match their textures. I gave father a sweater that we would see for the majority of the time he was on stage. While he starts on stage in a complete suit, he eventually removes his coat jacket to expose their matching textures as they grew closer and began to bond.

Eurydice's father longed to be with his daughter, and she longed to be with him. This familial love was essentially the downfall of her and Orpheus' relationship. My design for Eurydice's father encapsulated an idyllic relationship that for which every child yearns for. When creating Father's costume, I wanted his color palette and textures to reflect his character. The characteristics that he embodies in Ruhl's text are warmth, comfort and softness. To manifest these characteristics, I chose to keep Father in a grey and green color palette. The grey signifies his journey in the underworld, a stone-cold

aesthetic, but becomes softened with his green sweater vest. I chose the color green for him to represent the nurturing nature he provides Eurydice throughout the show.



Figure 2.5 Father research



Figure 2.6 Father rendering



Figure 2.7 Production photo of Father and Eurydice; UofSC 2020

Orpheus is depicted as a love-sick puppy throughout the entire play. He is a hopeless romantic and dreamy in all senses. As a poet and musician, he creates the most beautiful melodies, turning him into the hopeless romantic he is. He is a gentle soul, so I chose to create a soft and playful color palette for him. This palette included neutrals with pops of pastels. The first time the audience sees Orpheus he is at the beach with Eurydice. For this look, I designed a casual beach day outfit including yellow striped bathing suit bottoms, a soft blue bowling shirt, and brown loafers.



Figure 2.8 Orpheus research



Figure 2.9 Orpheus rendering



Figure 2.10 Production photo of Orpheus and Eurydice; UofSC 2020

The next time Orpheus appears is his wedding day. To keep with his soft palette, I dressed him in a brown tweed suit with a light pink shirt, floral tie, and brown shoes. This neutral palette allowed him to stand out but not overshadow Eurydice.



Figure 2.11 Production photo and rendering of Orpheus; UofSC 2020

The audience continues to see Orpheus throughout the show as he searches for Eurydice. To best encapsulate his mental state, I chose to keep him in his wedding attire for these scenes and had the actor remove layers that felt natural to him. When discussing this choice with the actor I encouraged him to remove the layers as he felt his characters mental state deteriorating. This included having the actor remove his coat, tie, suspenders and vest to show how raw his emotion was.

Designing the Stones depicted in Ruhl's play was a challenge to me. Lindsay wanted three Stones that could embody their specific descriptors: Big Stone, Loud Stone and Little Stone. I went back and forth between depicting these literal names physically or being metaphorical. The Stones were not only the narrators of this story, but provoking ones at that. The constant bickering they share reminded me of children at a birthday party. Drawing from the 1950's inspiration, I dressed all three Stones as if they were children at a 1950's birthday party. This allowed the silhouettes of these new characters to seamlessly transition into the Underworld.



Figure 2.12 Stones research

While I was doing research on Maccob Circus' I came across some inspiration for Little Stone. I felt that she should have a ventriloquist doll. The validation behind the doll came from meditation on what Little Stone meant to me as a designer. I felt that Little Stone needed this doll to communicate with the others, perhaps experiencing anxiety when speaking without her vessel. For Little Stone's costume she wore a yellow and black dress that had two crinolines underneath to create the 1950's silhouette. With the dress, she wore bobby socks and shiny black Mary Jane shoes. This outfit that Little Stone wore was reminiscent of a child's birthday party in the 1950's.



Figure 2.13 Rendering and production photo of Little Stone; UofSC 2020

For Loud Stone, I chose to create a look that personified a loud design. To emulate this, I designed a dress made of balloons. This allowed the actor to play with balloons during the show, which in turn gave the actor sensory opportunities to make noise and be loud. Along with the balloon dress, Loud Stone used roller skates throughout the show and adorned a playful wig, designed by me and styled by Linda Nye, with a colorful bow.



Figure 2.14 Rendering and production photo of Loud Stone; UofSC 2020

Big Stone's costume was inspired by the text Ruhl created for them. Big Stone is constantly sizing up the underworld newcomers and constantly keeping everyone in line. These characteristics allowed me to create a design that "sized up": dressing Big Stone in shorts, a button down, suspenders, "hushpuppy" shoes, and a cape. To show the characteristics of Big Stone I played with proportions. This included having the actor wear clothes that looked too small on him. The costume I designed for him had an iconographic look of an insufferably over-privileged child. The cape told the story of Eurydice in childlike sketches, allowing the audience to observe the story being told before them.



Figure 2.15 Production photo and rendering of Big Stone; UofSC 2020

The Dark Interesting Man and Lord of the Underworld depicted in Ruhls' play represented Eurydice's insecurities throughout the play. The Dark Interesting Man first shows up when Eurydice had just gotten married. In an attempt to lure her away he tells Eurydice he has a note from her father. He knows that this will tempt her to go with him to retrieve the letter. The Dark Interesting Man also represents transformation as he is the catalyst for Eurydice's descent into the underworld. I designed his costume to include the Kabuki theatre technique, the Hikinuki. This technique allows for an onstage costume transformation with the assistance of buttons and thread. I chose to dress the Dark Interesting Man in a black suit with a black velvet suit coat. This all black ensemble juxtaposed the colorful world that surrounded Eurydice. The black velvet coat held 9 yards of black chiffon that billowed out when released using the Hikinuki technique. Once Eurydice's death was depicted on stage the fabric was released, allowing a visual representation of transformation from the real world to the Underworld.



Figure 2.16 Rendering of The Nasty Interesting Man



Figure 2.17 Production photo of The Nasty Interesting Man; UofSC 2020

Once in the Underworld the audience is introduced to the Lord of the Underworld, a man dressed in children's clothing. To design this, I drew inspiration from my own childhood and dressed him in a striped t-shirt with short overalls, tube socks, red

converse tennis shoes, and light up red devil horns. This look created an iconic outfit that could be recognized and appreciated by the audience.



Figure 2.18 Production photo and rendering of Lord of the Underworld; UofSC 2020

Later in the story the Lord of the Underworld “grows” and becomes 8 feet tall. We put the actor in stilts to show this growth. I designed a seersucker suit to accommodate this new look. The inspiration behind this suit was a child who was dressed in his Sunday best.



Figure 2.19 Production photo and rendering of Lord of the Underworld; UofSC 2020

Having the opportunity to design *Eurydice* by Sarah Ruhl provided me with very valuable and important lessons that helped shape me into the designer I am today. This show was essentially my turning point as a designer, allowing me to find my voice in clothes, delegating, collaboration, confidence, and fearlessness. Being the lead designer on a show of this magnitude lent me the opportunity to have an assistant. This allowed me to delegate certain projects to my assistant that not only aided in my process, but also in hers. I asked my assistant, Mason, to create the illustrations that are seen on Big Stone's cape. I directed her that drawing on the cape should align with the costume that I designed for Big Stone, and that I wanted it to maintain a childlike line quality. This prompt allowed Mason to create a stunning cape that enveloped my vision.

While working on this show, I discovered where my artistry takes flight: in the fitting. Because there were so many costumes and so many characters to keep organized, I found that having one on one time with the actors and my team of technicians allowed

for me to discover a new layer of this design. This time in the fitting room created the opportunity to have productive dialogue with my technical team, which opened new pathways for how the costume could move and be used on stage. This new standard included the imagining and fabrication of costumes that pushed the boundaries of space, told stories, and created an aesthetic that aided in the world of the show.

Chapter 3: *Of Mice and Men*

John Steinbeck's *Of Mice and Men* is one of the most recognizable titles in modern society. This novella tells the story of two wanderers trying to find a better life. The production I designed took place in the Lab Theatre at The University of South Carolina directed by David Britt. Designing this show was a very different experience from *Eurydice*. We had to get this show up quickly and I essentially was a one-person shop, this is how I operated from the beginning to the end. Additionally, I was faced with a cast of varying body types and a large one at that. These unique challenges aided me in my education by teaching me how to handle a large cast with very different body types while also handling a show of this size on my own. The process of learning how to become a shop of one taught me how to manage my time more efficiently to work smarter. I was able to balance my tasks of distressing every piece of clothing while also arranging fittings and alterations. I also worked with a smaller budget and therefore pulled a majority of the costumes from the costume stock and thrift stores. This show became an experiment for me on how much I could reduce, reuse and recycle clothing to fit the narrative set before me. I began with a conversation with David Britt. David stated that he wanted the world to feel historical with elements of the modern fashion world. I let this idea guide my research. I studied the historical fashion that was prevalent in California in the 1940's. I observed a lot of neutral color palettes with variations of color from flannels. Flannel shirts have still managed to remain popular in 2021. These shirts allowed me to marry two different time periods while keeping a cohesive design that told this classic timeless story in a world created by David and I.

I continued a trend that I gravitate towards: I chose a character with whom I identify and behind my design process with them. I established that the character of Lenny would be my muse. Lenny's innocence stands out from the world in which he lives. A rough place where everyone is looking out for themselves. Lenny has a child-like quality that makes the reader want to scoop him up and give him comfort. Since he never receives the comfort he needs, he self-soothes by means of touch. All Lenny wants to do is pet soft things, therefore texture is a vital role in his day to day life. I wanted to incorporate a soft texture into Lenny's design to parallel his soft inner voice and juxtapose his large stumbling frame. This soft texture came from a dark green flannel that allowed Lenny to lay hold of on stage when he began to feel anxious or upset. I chose to keep Lenny in a green and brown color palette to keep him close to nature. This natural color palette allows him to blend into nature once he is on the run from Curly and the rest of the boys. When deciding on how distressed Lennie's costume should be, I meditated on what an average day would look like for Lennie. His big stature and remarkable strength allowed him to work at double the speed of the other farm hands. Along with this we can assume he doesn't have a second set of work clothes and has been in this certain outfit months and maybe even years. I therefore decided to distress his clothing to match what a year's worth of dirt and wear and tear would look like. This included rips, holes, loose hems, discoloration, dirt stains, and sweat stains. This was achieved by hours of distressing with everyday tools you can find at home including sandpaper, paint, baby oil, cat grooming tools, shoe shine and more. Using these easy to find tools, I was able to create a look for Lennie that showed how hard of a worker he is. This look consisted of distressed overalls, a cream henley shirt and a green flannel shirt. I chose overalls for him as a means of a simple and no hassle costume. Lennie is mentally delayed, and I felt that

Lennie would have been given a pair of overalls to grow into and be comfortable in as they can adjust as he grows. Overalls also offer Lennie the comfort and convenience of not having to deal with more clothing items than he needs such as pants accompanied with a belt. Overalls allow him to stick to his routine and keep it as simple as possible. The cream henley shirt allows for him to keep cool in the California heat and the flannel creates a layer for him to use to keep warm but also keep him soothed in times of stress.



Figure 3.1 Rendering and production photo of Lennie; UofSC 2020



Figure 3.2 Lennie research

George is the complete opposite of Lennie, a small man with sharp features, neurotypical with anger and understanding. George has a rough exterior and gives Lennie a hard time but it's all in love. George feels responsible for Lennie and makes sure to look out for him but frequently finds himself frustrated by Lennie's lack of understanding and child-like behavior. When thinking of George's design, I put myself in his shoes, a man in rural California trying to make a living by working at every possible chance he gets so he can make his dream of living on his own farm come true. When putting myself in his shoes I began to think about how he might feel and I began to feel frustrated and angry for him, much like he feels. I began to feel this when I imagined how he might feel when working in the hot sun to make an honest living and having to deal with the farm politics and unnecessary drama from the other farm hands. I also thought of how frustrated he would be to have to be Lennie's constant handler. George remarks many times in the play that his life would be easier if he didn't have Lennie, but ultimately knows he would never abandon him because he has understanding and empathy within himself. To show this hard exterior of George, I chose to keep his color palette in the red

and cream families. His costume consisted of a cream henley shirt, a red and cream flannel and jeans. The level of distressing for George is similar to Lennie's, since they are both hard workers and travelers. Even though George cannot do as much physically as Lennie can, he would still have about the same amount of distressing from working and traveling. I do think George's work clothes would be in a little better shape than Lennie's due to the fact that George is more aware of his surroundings and is able to keep his body in control. To distress George, I started by creating the usual wear and tear around the neck, shoulder, and underarm seams of his henley and flannel tops. From there I began to dye and discolor his tops to show the aging of the garments that he has probably worn for a year or two while also traveling from farm to farm. To create stains for his tops, I used a combination of paint, dye, spray paint, and shoe shine. For his pants, I distressed them using sandpaper, scissors, paint, and dye.



Figure 3.3 Production photo of George; UofSC 2020



Figure 3.4 Rendering of George

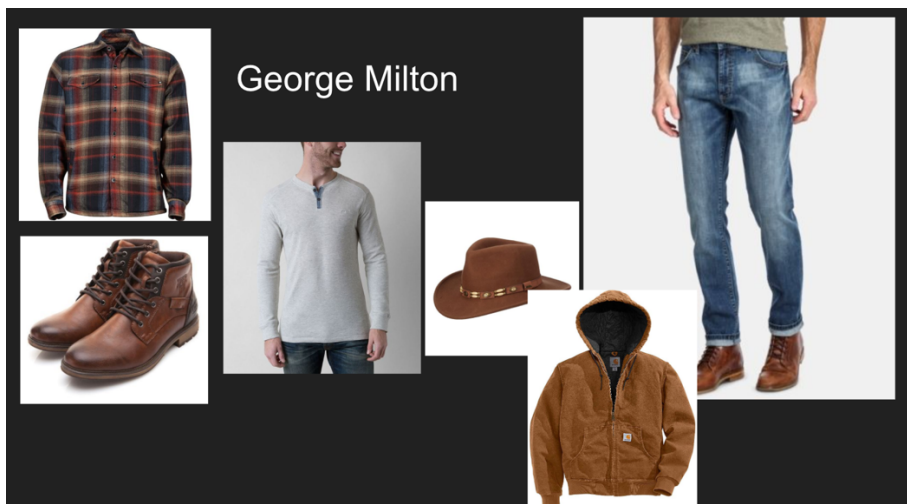


Figure 3.5 George research

The main antagonist of the play is Curly, the farm owner's son. Curly walks around with a chip on his shoulder thinking he's the one in charge. Curly is a small man but is known for having a temper and taking it out on his wife. The idea of toxic masculinity hung over my head when reading this play and manifested itself into Curly's

costume. The men working on the farm and Curly seem to always have unspoken tension in the air. This tension manifests itself in Curly, always picking fights and making sure everyone knows that he is the alpha male. This toxic masculinity he exhibits can be observed by the way he treats the other farmhands, particularly. This also manifests in the way he treats his wife. Curly also keeps a glove on one hand to keep it soft for his wife. One hand for pleasure and one hand for pain. To best show the toxicity that streams from Curly, I chose to dress him in a grey henley, red flannel, jeans and cowboy boots. The grey henley Curly wore was a bleak color of grey that reminded me of coldness. I wanted to put this on Curly to unsettle the audience; he became a visual manifestation of how sick and gross toxic masculinity is. The red flannel he adorned represented the anger that resides inside of him and frequently poured over into his daily routine, creating a hostile environment wherever he is. The choice to put him cowboy boots instead of regular work boots created a hierarchy within the farm. These boots are a subtle reminder that he sees himself as the alpha male on the property. I chose to distress Curly the least since he lives in the farmhouse with his father and his wife. This access would allow him the luxury of having his wife clean his clothes and having multiple options to wear if he wanted. In the narrative I created in my head for Curly, I imagined he would have a set of work clothes for the week while his wife could repair and clean any of his clothes. This thought I created in my mind helped me justify the choice to lightly distress his clothing. For Curly's costume I started by distressing the usual seams of a garment that are the first to unravel: the neck hem, underarm seams, wrist seams and the hem of the garments. From there I added a few layers of paint and shoe shine to distress his clothing to create a worn look without looking too dirty.

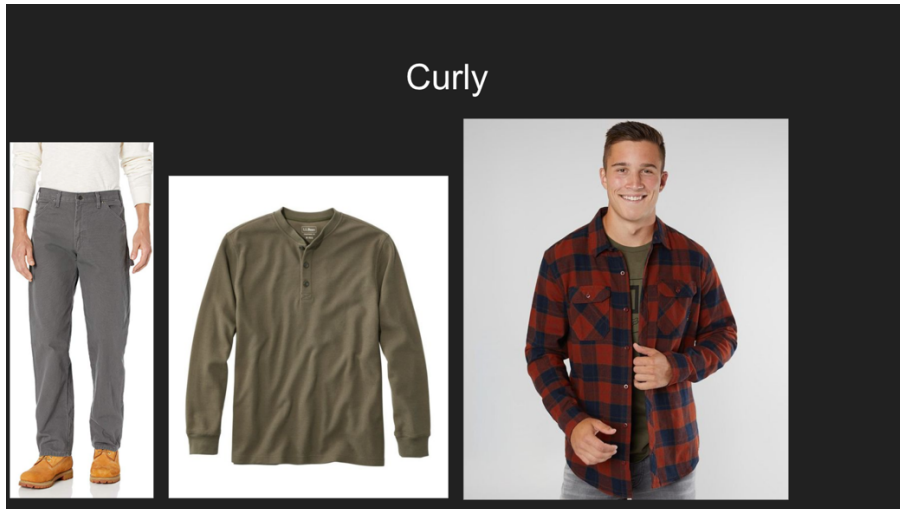


Figure 3.6 Curly research



Figure 3.7 Rendering and production photo of Curly; UofSC 2020

Curley's wife can be considered the downfall of Lennie and George's power working duo. Curley's wife is often left alone but is also abused by Curly. She is seeking any kind of friendship with any of the farmhands to keep her company. Of course, Curly would never allow her to fraternize with any of the farmhands and this is a huge point of

contention in the play as Curly suspects his wife is cheating on him with Slim, another farm hand. This suspicion keeps Curly and his wife on their toes. Curley's wife is described as beautiful, striking and sexy, all the attributes Curly would want in a wife. She had dreams of being in the pictures but instead fell upon a domesticated lifestyle. The audience sees her yearning for a different life and naturally sympathizes with her as she's trapped in a life she never really wanted. The play describes her wearing a red dress that I chose to have built. I worked with a freshman draper who was supervised by Kelly Renko-Clarkson. The dress I designed was a red cotton with little blue flowers on it. I chose this fabric because I wanted to honor the description of her while also adding in a little flare. In the play, she is described as wearing a red dress and red shoes. I observed Curley's wife as fragile. A flower that grew and was in danger of having all her petals plucked off by the toxicity of her environment she lives in. The silhouette of the dress was patterned off of a dress I found in the costume stock. It was a traditional 1940's dropped waist dress with godets in the skirt. This silhouette was perfect for Curley's wife: it was fun, flirty, but still neutral enough to be considered a house dress that she could wear fondly and still feel feminine in while dreaming about the life she could have had if she had not gotten married

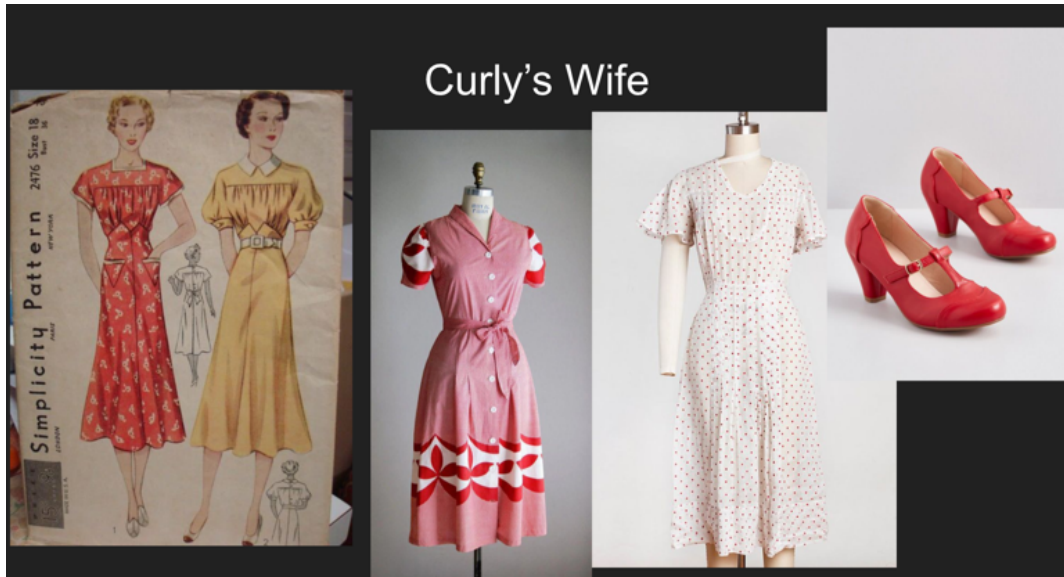


Figure 3.8 Curly's wife research



Figure 3.9 Production photo and rendering of Curly's wife; UofSC 2020

On the farm there is one other farm hand that gives Curley a run for his money, Slim. Slim is the mild mannered, level headed guy that creates a bridge and transition that help George and Lennie become acquainted. Slim is known to be wiser and good at

deflecting conflict at a moment's notice. Slim isn't scared of Curley so I decided to dress him in a similar color to Curley as well to allow a visual manifestation of how these two interact with each other. There is an unspoken rule that neither of them bothers each other. To create a color palette for him that reflected the neutral state that he is often in. I dressed him in a green henley that had a more cheerful feel than Curley's green Henley. I chose to dress him in a similar color to Curley to allow a visual manifestation of how these two interact with each other and how there is an unspoken rule that neither of them bothers each other. Along with this green henley I gave him a yellow and cream flannel that best represented his neutral stance and level headedness on the farm. I chose to put Slim in a pair of skinny jeans as requested by the director to best accentuate the height of the actor portraying Slim (Brendyn Martin). Slim also wore cowboy boots like Curley. This choice shows he is in direct competition with Curly. For Slim's costume I chose to distress them pretty similarly to George and Lennie's minus the extra wear and tear that traveling would cause. I saw Slim as a man who takes pride in his work and life, which would be extended to the care of his clothes. His distressing was focused heavily on raw hems, minor holes around the neck and sleeve areas, and discoloration on his outer garments. This level of distressing was achieved with sandpaper and clothing dye with a little help from some bleach to lift colors off of his yellow and cream flannel.

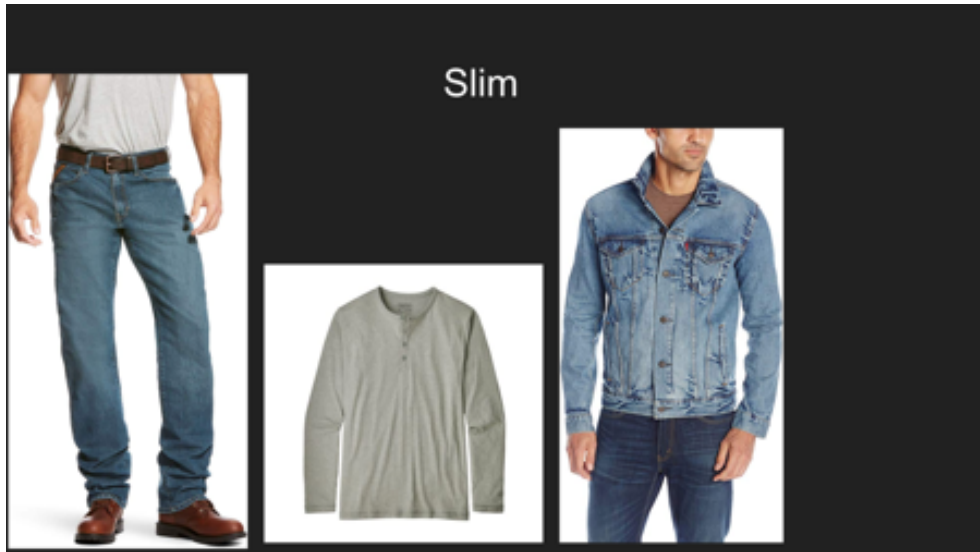


Figure 3.10 Slim research



Figure 3.11 Production photo and rendering of Slim; UofSC 2020

Candy, the sweet and eldest worker on the farm, was a character I had a lot of fun creating. Candy is depicted as only having one hand which created a challenge for me that I had never attempted. When discussing how Candy should look with David, we

settled upon a wise grandfather-like aesthetic. I thought about the life candy must have lived up to this point. I created a narrative of him working hard his entire life and traveling, only to eventually find himself at the farm where he resides for the remainder of his life. He loses his hand at the farm and now does small tasks such as sweeping and taking care of his dog that he's had for years. Candy is a complex character in my opinion. He is an old man who wanted a better life and works past retirement age so that he can make ends meet. I put him in a pair of overalls and a henley top that he had had for about 30 years. I wanted Candy's color palette to mirror his soft and warm personality. I chose a deep blue pair of overalls and a cream henley top. The overalls made sense for his character as he's been a farmhand for years and would want a no-nonsense garment that he can easily slip in and out of. Distressing Candy's costume was one of my favorites because I got to challenge my distressing skills and push them to create a 30-year-old distressed look. For this I used a mixture of paints, baby oils, spray paint, bleach and dyes along with razors, scissors, cat scratch toys and sandpaper. After spending hours on his distressing, I was able to achieve the look I wanted. It was worn and soft, and I found it was important and exhilarating to bring the sensibility of the character into the act of distressing.

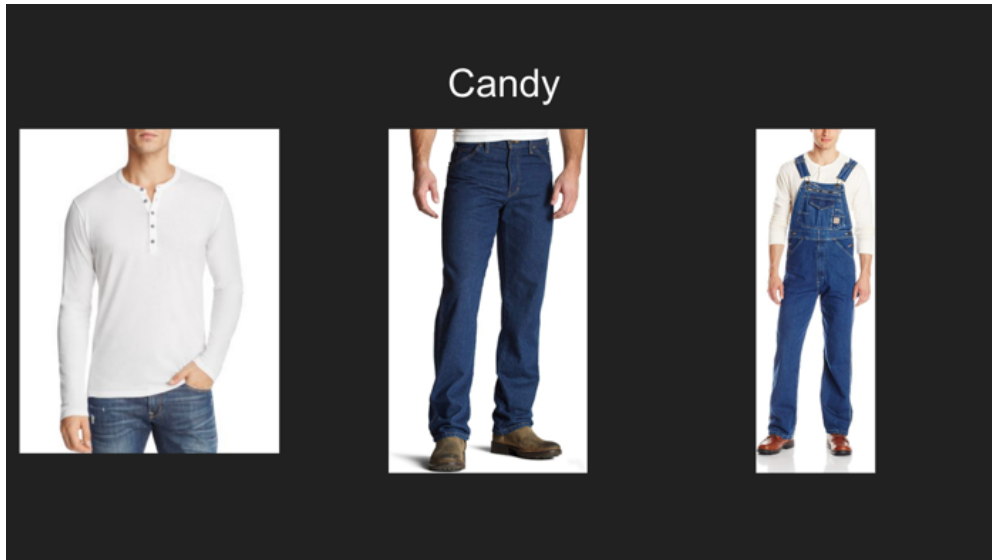


Figure 3.12 Candy research



Figure 3.13 Production photo and rendering of Candy; UofSC 2020

Crooks was also one of my favorite characters to design because he represented difference within the farm, he is a Black man. With the show set in the 1940's racism was very much present at that time. Crooks is banished to the barn where he has his own

space due to his race. I wanted to create a look for Crooks that would allow him to physically stand out from the rest of the group. To achieve this, I dressed Crooks in a brown pair of overalls. The brown is different from the rest of the farm hands as they are dressed in predominantly primary colors with nuances of neutrals. Dressing Crooks in brown allowed for his character to stand out from the rest of the farmhands.



Figure 3.14 Rendering and production photo of Crooks; UofSC 2020

Whit and Carlson are two farm hands that live on the farm and work closely with George and Lennie. These two farm hands helped move the plot along by representing the typical farmers you would find on a work farm. These characters presented an opportunity to add some wonderful variation to the look of the entire show. I was able to draw on my historical research for inspiration. I chose to dress Whit in a pair of striped overalls and a henley. For Carlson, I designed a rough and tough look that included a henley, jeans and a flannel accompanied by a belt. For their distressing I continued to use household items such as sandpaper, brushes, paint, razors, scissors and baby oil.

For the final character, The Boss, I designed a polished rich look for him that included a three-piece suit in a grey and yellow color palette. I chose to use grey as means to create a cold look on him with pops of bright cheerful yellow to mirror the irony of the depressed farm life that his employees suffer through. Using the color yellow represents just how out of touch he is with the life these men are living.



Figure 3.15 Rendering and production photo of The Boss; UofSC 2020

This show gave me the opportunity to explore what being a shop of one, looks and feels like. By individually distressing each costume on my own I came to appreciate the hard work that I put into the show. This experience also taught me how to balance my time when creating fitting schedules, show notes, and alterations.

Chapter 4: *Kennedy Reid Bridal*

For my internship year I had made plans to travel to Fort Myers, Florida to be the Costume Design Intern at Florida Rep. Unfortunately, this plan did not pan out as Covid-19 caused the theatre to cancel the internship. This left me unsure of what to do. For the past few years, I've always found myself drawn to bridal fashion. What I love most about the world of Bridal is the couture dresses, the meaning behind the design, and the luxurious design process. Once my plans for Florida were officially cancelled, I got straight to work on creating my bridal business. I started by setting a goal to create three prototype gowns, a business plan, and a financial plan. I attempted to take advantage of the Darla Moore School of Business to assist me in this process. I was able to make a connection there but found the resources were better served in a different business capacity. This led me to do my own independent research and motivated me to reach out to other connections and resources.

I first began by educating myself on the history of the wedding dress by reading a few books: *The Wedding Dress: The 50 designs that Changed the Course of Bridal Fashion*, and *Guide to Entrepreneurship: The Plan, The Product, The Process*. While doing this research I felt that I put a lot of pressure on myself to churn out these designs and quickly became caught up in the details, when I should have been listening to my inner designer. This is something I struggled with these past three years: finding my independent voice in my designs. I find that I sometimes try to box myself in, in an attempt to create art that I think people will respond to. I was getting bogged down with the idea that I had to create something that people would buy, when in reality my designs

are something that I know would sell and do well because of the artistry I bring to the table. Once I was able to fully recognize this, I changed the aesthetic of my line. I had started with a celestial based line but landed on a new aesthetic: “Primadona”. I chose this name when I decided that I wanted to create a line for the bride that’s been told she’s too much, too bold, too loud, or simply overall a lot to deal with. It’s a comment I’ve received myself and I reflected on how it’s made me feel in the past. I wanted to create a dress that would fit the girl that’s been told to hold in her opinion, her personality, and her inner primadona. Not only is this line for the bold bride, it’s also for the bride who wants to break free of the mold that she’s been in her whole life. Maybe she’s quiet, and demure but on this special day, wants to show her inner peacock. Dresses made with luxurious tulle, beaded fabric, soft satins and more is what surrounds a Kennedy-Reid Bride. Only the best for these brides who deserve the best on their special day. I wanted these brides to step into a Kennedy-Reid gown and feel confident, tulle ballgown and the other a sleek form fitting gown with a detachable tulle skirt. I felt that these two gowns were idyllic examples of how I can design for all tastes when it comes to bridal fashion.

After designing these two gowns I got straight to work with my friend Sarah Greene, who agreed to help create these gowns with me. Sarah and I traveled to Atlanta, Georgia to have a bigger fabric shopping experience. I needed specific couture fabrics that aren’t readily available in Columbia, South Carolina. Traveling to Atlanta provided me with experience that I had never had before: shopping in a metropolitan city. This allowed me to see what a true bridal designer lifestyle would be like. Once I had my fabric, we started fittings in the mock ups. I decided I would wear one of the gowns and one of my friends would model the other. It was important to me that Kennedy-Reid Bridal serve brides of all sizes, by creating two prototypes that show off two very

different body types. I feel that brides will be more likely to gravitate towards my line in an attempt to feel fully included in the bridal realm.



Figure 4.1 Finished wedding dress and fitting photo

Along with the dresses I worked on a business plan that encapsulated how I would create my line. I decided that my storefront would sell not only my designs, but also other designers' gowns. I wanted a storefront so I could fully interact with brides and their entourages. The business model I created for my store included a full-service bridal salon that allows brides to customize their dress based on their preferences while also showing clients other designers' gowns. All Kennedy-Reid Gowns are able to be customized and are able to be kept under a budget of three thousand dollars. I believe offering this option and keeping it within a modest budget allows for brides to have creative control over every aspect of their gown with my help of course! This business plan was created solely by me with the help of research and speaking with local business owners that I know. This allowed me to create a business plan that clearly laid out my plans and how I would succeed doing so.

Executive Summary

Opportunity

Problem

Brides in the Upstate of South Carolina deserve a bridal boutique that services all brides, regardless of gender, ethnicity, size, or sexual orientation. Small town living seldom offers a safe space to fully express oneself. Often when shopping for special occasions individuals find it stressful or uncomfortable to shop due to social and beauty standards set by society. These insecurities and anxieties should never be present when shopping for a Bridal gown. Often brides of different body types, sexual orientation and ethnicity find it difficult to shop in a small town when their only option is one store that doesn't cater to them.

Solution

At Kennedy Reid Bridal you will find every bride is accommodated to their specific needs. These accommodations include size inclusive dresses, private appointments, an array of gowns to satisfy most bridal aesthetics, and a friendly and accommodating staff.

Market

With a downtown Spartanburg location, we are well situated to accommodate Brides in the Upstate South Carolina region. These brides are within traveling distance from Spartanburg, Greenville, Anderson and Columbia. Our research suggests that these distances will bring in over 15,000 potential clients. Factoring in the competitive nature of Bridal sales, we believe Kennedy Reid Bridal will offer an atmosphere that most bridal and evening wear stores cannot compare to.

Competition

We have a unique offering, since there are no other bridal stores that actively market to marginalized individuals. These brides may have different body types, sexual orientation, alternate lifestyles and much more. While other bridal stores in the upstate offer bridal gowns, what they don't offer is a safe space that actively

Figure 4.2 Executive summary

reaches out and invite brides of different backgrounds into their world. Other bridal stores in the surrounding area include *The Castle Prom and Bridal* (Spartanburg, SC), *The White Magnolia* (Greenville, SC) and *Kathryn Marie Weddings* (Anderson Sc). These stores all carry luxury dresses but a few things separate them from Kennedy Reid Bridal, KRB offers an extensive in house stock of sample sizes ranging from 00-32, a dress for every bride to try on.

Why Us?

Founder Kennedy Roberts offers a great solution to many brides shopping anxiety. Kennedy grew up knowing she had a passion for people and fashion. After pursuing a Bachelors and Masters in Costume Design Kennedy has honed in on her passion for making brides feel beautiful. Coming from a theatrical background, Kennedy had the opportunity to work with many individuals throughout the United States because of her theatrical background as a costume designer and wardrobe supervisor. While pursuing her Bachelors of Art at Anderson University she came to learn how to dress people with their body type in mind. When going into a new design she always had a conversation with the individual she was dressing. This practice taught her that not only is she dressing a character but also an individual. By implementing this practice in the bridal realm Kennedy knows that the best dressed bride is a comfortable bride who feels beautiful and herself. This training is implemented at Kennedy Reid Bridal, where every consultant comes from a background in styling and training in styling different body types and individuals.

Expectations

Forecast

We are projecting sales of up to \$300,000 in year 1 and \$500,000 in year two with a profit margin of 15%. Assuming we can serve 12 clients per day with an average sale of \$1300 per customer. Our owner will draw minimal salary starting in month 6 so profits can be reinvested into growing Kennedy Reid Bridal. Cost of Brick and Mortar store, employee salaries, and purchase of bridal gowns will be our biggest expenses followed by smaller allotments for marketing and maintenance.

Figure 4.3 Expectations

Financial Highlights by Year



Financing Needed

In order to create Kennedy Reid Bridal we will be seeking investors

Figure 4.4 Financial highlights

Opportunity

Problem & Solution

Problem Worth Solving

In the Bridal realm there are a few different options when going about to get ones Bridal gown. These options include shopping at the traditional brick and mortar storefront, online, or buying from a franchised bridal store (such as Davids Bridal). These are all valid and important ways to shop for a bridal gown. What these big players and online markets are missing is the expertise and personal shopping aspects of bridal shopping. Big players and online markets miss the experience of shopping for a bridal gown all together. This time is not only a mission but also an experience. Brides everywhere can sit back and reflect on a time when shopping for their wedding dress was less than magical. Some of these experiences could include size exclusivity, a cold or unwelcoming atmosphere or a less than educated bridal stylist. All of these problems can create a perfect storm when shopping for a bridal gown. A small town bridal boutique is less likely to accommodate a bride that frequently runs into these problems.

Our solution

Kennedy Reid Bridal offers a different approach to a small town bridal boutique. By implementing practices founded by the owner of Kennedy Reid Bridal, Brides are met with an array of size inclusive gowns, educated stylists and an open and accepting atmosphere.

Target Market

KRB focuses on one main group of clients, Brides in and around the Upstate of South Carolina and the surrounding areas. According to our research, the Upstate of South Carolina alone the population stands around 1.3 million. Of these 1.3 million we project 20% of those individuals will get married. That leaves a well adjusted number of possible clients to become a Kennedy Reid Bride.

Figure 4.5 Problem and solution

Competition

Current alternatives

In Bridal there are a few different competitive landscapes including online shopping, big players (Davids Bridal, BHLDN , etc), brick and mortar shops and name brands opening their own flagship stores. Customers may have an array of reasons for choosing one or more of these many options when searching for a bridal gown. Big players such as *Davids Bridal*, and *BHLDN* offer dresses that are mass marketed designs for discount prices whereas KRB offers custom and curated gowns for brides with various budgets. Located also in Spartanburg, SC is *The Castle Prom and Bridal*, this brick and mortar store front offers bridal gowns along with bridesmaids, mother of the brides, flower girl, prom, and pageant dresses. Having direct competition with *The Castle Prom and Bridal* could create problems but Kennedy Reid Bridal is solely focused on the Bride and attending to her needs without the added stress and complications of over producing merchandise in the store.

Our advantages

The key advantages of Kennedy Reid Bridal is the attention to detail in the Brides experience while shopping for a dress. Kennedy Reid Bridal offers uninterrupted appointments for Brides by allowing them to book 90 minute appointments that include an educated bridal stylist, complimentary Champagne, and the bridal floor to them and their entourage of guests. This allows the bride to have the entire store to themselves to ensure complete comfort. Along with these amenities KRB also provides sample sizes well into the 30's, allowing for every bride to receive the shopping experience she deserves.

Figure 4.6 Competition

Execution

Marketing & Sales

Marketing Plan

Kennedy Reid Bridal will be marketed by using social media, print materials, and influencer power. KRB will use all platforms of social media including Instagram, Facebook, Twitter, TikTok, and LinkedIn.

Sales Plan

For Kennedy Reid Bridal to stand out amongst the rest it is equipped with knowledgeable stylists who know how to cater to brides and anticipate their needs. The Kennedy Reid Bridal Staff are all sensitivity trained and cater to all types of Brides. Along with an educated and respectful staff, KRB offers layaway and sample sales.

Operations

Locations & Facilities

Kennedy Reid Bridal will be located in the heart of Downtown Spartanburg. Nestled right on Main Street, Kennedy Reid Bridal will inhabit one of the multiple buildings for rent. These buildings all provide adequate space for stock, dressing rooms, the showroom, alterations department and offices. KRB is also within walking distance to amenities such as hotels, shopping and restaurants.

Technology

Along with taking payments and orders through Square Register, KRB uses QuickBooks Online for bookkeeping, Gusto for payroll processing, Mailchimp to send email newsletters, squarespace for website upkeep, and the usual social media sites to connect with customers and solicit feedback.

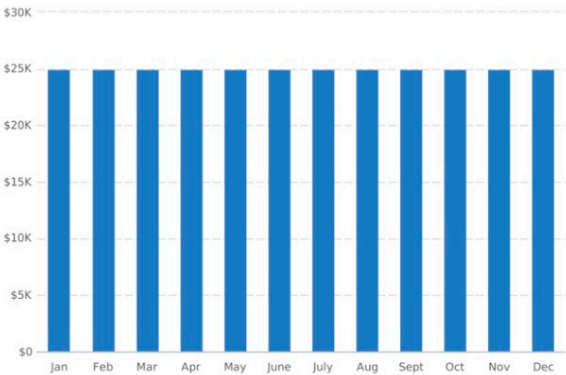
Figure 4.7 Execution

Financial Plan

Forecast

Key assumptions

Revenue by Month



CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.8 Financial plan

Expenses by Month

Net Profit (or Loss) by Year

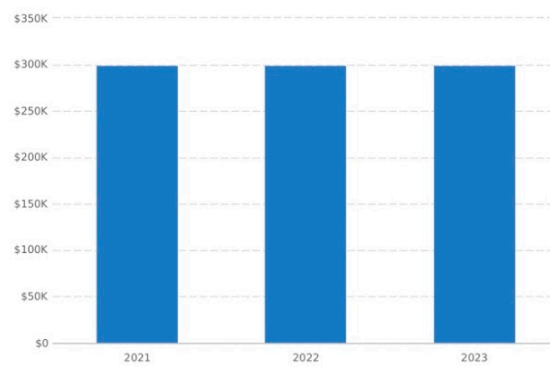


Figure 4.9 Monthly expenses

Financing

Use of funds

Sources of Funds

Statements

Projected Profit and Loss

	2021	2022	2023
Revenue	\$300,000	\$300,000	\$300,000
Direct Costs			
Gross Margin	\$300,000	\$300,000	\$300,000
Gross Margin %	100%	100%	100%
Operating Expenses			
Total Operating Expenses			
Operating Income	\$300,000	\$300,000	\$300,000
Interest Incurred			
Depreciation and Amortization			
Gain or Loss from Sale of Assets			
Income Taxes	\$0	\$0	\$0
Total Expenses	\$0	\$0	\$0
Net Profit	\$300,000	\$300,000	\$300,000
Net Profit / Sales	100%	100%	100%

Figure 4.10 Financing

Projected Balance Sheet

	2021	2022	2023
Cash	\$300,000	\$600,000	\$900,000
Accounts Receivable	\$0	\$0	\$0
Inventory			
Other Current Assets			
Total Current Assets	\$300,000	\$600,000	\$900,000
Long-Term Assets			
Accumulated Depreciation			
Total Long-Term Assets			
Total Assets	\$300,000	\$600,000	\$900,000
Accounts Payable			
Income Taxes Payable	\$0	\$0	\$0
Sales Taxes Payable	\$0	\$0	\$0
Short-Term Debt			
Prepaid Revenue			
Total Current Liabilities	\$0	\$0	\$0
Long-Term Debt			
Total Liabilities	\$0	\$0	\$0
Paid-In Capital			
Retained Earnings		\$300,000	\$600,000
Earnings	\$300,000	\$300,000	\$300,000
Total Owner's Equity	\$300,000	\$600,000	\$900,000
Total Liabilities & Equity	\$300,000	\$600,000	\$900,000

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.11 Projected balance sheet

Projected Cash Flow Statement

	2021	2022	2023
Net Cash Flow from Operations			
Net Profit	\$300,000	\$300,000	\$300,000
Depreciation & Amortization			
Change in Accounts Receivable	\$0	\$0	\$0
Change in Inventory			
Change in Accounts Payable			
Change in Income Tax Payable	\$0	\$0	\$0
Change in Sales Tax Payable	\$0	\$0	\$0
Change in Prepaid Revenue			
Net Cash Flow from Operations	\$300,000	\$300,000	\$300,000
Investing & Financing			
Assets Purchased or Sold			
Net Cash from Investing			
Investments Received			
Dividends & Distributions			
Change in Short-Term Debt			
Change in Long-Term Debt			
Net Cash from Financing			
Cash at Beginning of Period	\$0	\$300,000	\$600,000
Net Change in Cash	\$300,000	\$300,000	\$300,000
Cash at End of Period	\$300,000	\$600,000	\$900,000

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.12 Projected cash flow

Appendix

Profit and Loss Statement (With monthly detail)

2021	Jan '21	Feb '21	Mar '21	Apr '21	May '21	June '21	July '21	Aug '21	Sept '21	Oct '21	Nov '21	Dec '21
Total Revenue	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Total Direct Costs												
Gross Margin	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Gross Margin %	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Operating Expenses												
Operating Income	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Interest Incurred												
Depreciation and Amortization												
Gain or Loss from Sale of Assets												
Income Taxes	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Total Expenses	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Net Profit	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Net Profit / Sales	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Figure 4.13 Appendix

Kennedy Reid Bridal

	2021	2022	2023
Total Revenue	\$300,000	\$300,000	\$300,000
Total Direct Costs			
Gross Margin	\$300,000	\$300,000	\$300,000
Gross Margin %	100%	100%	100%
Operating Expenses			
Operating Income	\$300,000	\$300,000	\$300,000
Interest Incurred			
Depreciation and Amortization			
Gain or Loss from Sale of Assets			
Income Taxes	\$0	\$0	\$0
Total Expenses	\$0	\$0	\$0
Net Profit	\$300,000	\$300,000	\$300,000
Net Profit / Sales	100%	100%	100%

15

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.14 Revenue

Balance Sheet (With Monthly Detail)

2021	Jan '21	Feb '21	Mar '21	Apr '21	May '21	June '21	July '21	Aug '21	Sept '21	Oct '21	Nov '21	Dec '21
Cash	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000
Accounts Receivable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Inventory												
Other Current Assets												
Total Current Assets	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000
Long-Term Assets												
Accumulated Depreciation												
Total Long-Term Assets												
Total Assets	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000
Accounts Payable												
Income Taxes Payable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Sales Taxes Payable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Short-Term Debt												
Prepaid Revenue												
Total Current Liabilities	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Long-Term Debt												
Long-Term Liabilities												

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.15 Balance sheet

Kennedy Reid Bridal

Total Liabilities	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Paid-in Capital												
Retained Earnings												
Earnings	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000
Total Owner's Equity	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000
Total Liabilities & Equity	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000

17

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.16 Total liabilities

Kennedy Reid Bridal

	2021	2022	2023
Cash	\$300,000	\$600,000	\$900,000
Accounts Receivable	\$0	\$0	\$0
Inventory			
Other Current Assets			
Total Current Assets	\$300,000	\$600,000	\$900,000
Long-Term Assets			
Accumulated Depreciation			
Total Long-Term Assets			
Total Assets	\$300,000	\$600,000	\$900,000
Accounts Payable			
Income Taxes Payable	\$0	\$0	\$0
Sales Taxes Payable	\$0	\$0	\$0
Short-Term Debt			
Prepaid Revenue			
Total Current Liabilities	\$0	\$0	\$0
Long-Term Debt			
Long-Term Liabilities			
Total Liabilities	\$0	\$0	\$0
Paid-In Capital			
Retained Earnings		\$300,000	\$600,000
Earnings	\$300,000	\$300,000	\$300,000
Total Owner's Equity	\$300,000	\$600,000	\$900,000
Total Liabilities & Equity	\$300,000	\$600,000	\$900,000

18

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.17 Liabilities cont.

Cash Flow Statement (With Monthly Detail)

2021	Jan '21	Feb '21	Mar '21	Apr '21	May '21	June '21	July '21	Aug '21	Sept '21	Oct '21	Nov '21	Dec '21
Net Cash Flow from Operations												
Net Profit	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Depreciation & Amortization												
Change in Accounts Receivable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change in Inventory												
Change in Accounts Payable												
Change in Income Tax Payable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change in Sales Tax Payable	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Change in Prepaid Revenue												
Net Cash Flow from Operations	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Investing & Financing												
Assets Purchased or Sold												
Net Cash from Investing												
Investments Received												

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.18 Cash flow statement

Kennedy Reid Bridal

Dividends & Distributions												
Change in Short-Term Debt												
Change in Long-Term Debt												
Net Cash from Financing												
Cash at Beginning of Period	\$0	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000
Net Change in Cash	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Cash at End of Period	\$25,000	\$50,000	\$75,000	\$100,000	\$125,000	\$150,000	\$175,000	\$200,000	\$225,000	\$250,000	\$275,000	\$300,000

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.19 Cash flow statement cont.

Kennedy Reid Bridal

	2021	2022	2023
Net Cash Flow from Operations			
Net Profit	\$300,000	\$300,000	\$300,000
Depreciation & Amortization			
Change in Accounts Receivable	\$0	\$0	\$0
Change in Inventory			
Change in Accounts Payable			
Change in Income Tax Payable	\$0	\$0	\$0
Change in Sales Tax Payable	\$0	\$0	\$0
Change in Prepaid Revenue			
Net Cash Flow from Operations	\$300,000	\$300,000	\$300,000
Investing & Financing			
Assets Purchased or Sold			
Net Cash from Investing			
Investments Received			
Dividends & Distributions			
Change in Short-Term Debt			
Change in Long-Term Debt			
Net Cash from Financing			
Cash at Beginning of Period	\$0	\$300,000	\$600,000
Net Change in Cash	\$300,000	\$300,000	\$300,000
Cash at End of Period	\$300,000	\$600,000	\$900,000

CONFIDENTIAL - DO NOT DISSEMINATE. This business plan contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Figure 4.20 Cash flow statement cont.

Chapter 5: *Conclusion*

My three years here at The University of South Carolina have been some of the hardest but the most rewarding years. I learned so much from the professors and now have confidence to go out into the Theatre industry and flourish. I plan to continue designing and hope to move to a metropolitan city to achieve my goal of getting more design work. Eventually I want to open Kennedy-Reid Bridal and cater to clients all over the World. The education provided to me here at The University of South Carolina has given me knowledge for the journey ahead and will continue to lean back on my solid educational foundation.

I used to be a small-town girl with a simple dream of making things beautiful, and it came true. I often look into today's society and think about how hard the world has become. I am so lucky to be able to wake up and design beautiful things. Others wake up in the mornings and head to their jobs that they may dislike or find hard. But I get to wake up and design. And working towards that goal for the past three years has been tough, emotional, and hard, but it's one I wouldn't trade for the world.

I'm excited to see where I go after this journey. I have dreams of designing for film, theatre, celebrities, bridal gowns and more. I simply want to be the best designer I can be and I'm thankful that my time at The University of South Carolina has taught me so much.

Works Cited

Gunderson, Lauren. *The Revolutionists*. Dramatist Play Service, Inc., 2018.

Ruhl, Sarah. *Eurydice*. Samuel French, 2008.

Steinbeck, John. *Of Mice and Men*. Pascal Covici, 1937.